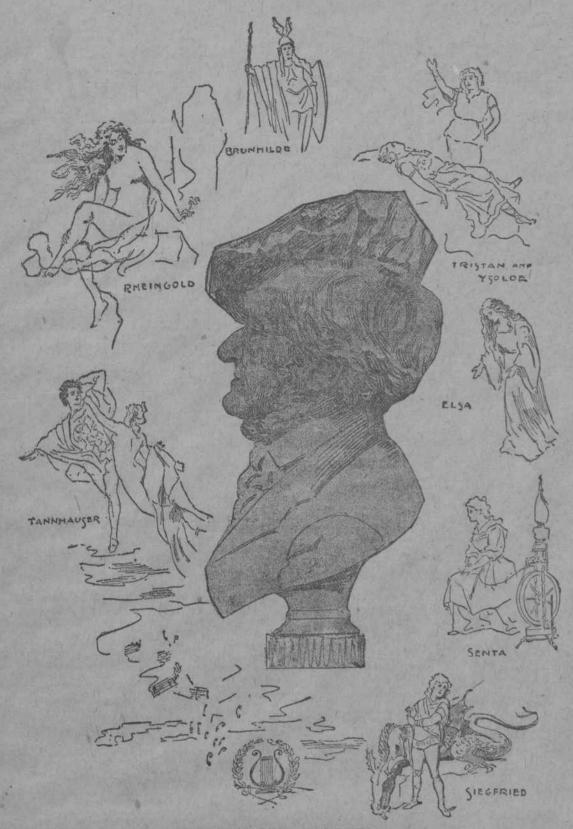
# WAGNER'S FRIENDS AND FOES MEASURE RAPIERS AGAIN.



RICHARD WAGNER.

HEY have crossed swords again, the doughty Wagnerite and the gallant anti-Wagnerite. They are at it nip and tuck, just as they were years ago, when Wagner's was a new name, but already one to conjure with in certain quarters.

New York is the arena now, and the contest is a bitter one. The disciples of the Sage of Bayreuth are in an aggressive mood because of the point of view taken by writers for the Journal in treating of recent Wagnerian productions at the Metropolitan Opera House. And the Journal being eminently fair in all matters, will give pubhave their say. The others may be heard from later.

"HE STANDS ALONE," SAYS JEAN DE RESZKE,

N all the range of operatic music there is nothing which compares in greatness of effect with the works which compares in greatness of effect with the works of Wagner. He stands alone—the master whom many have striven to imitate, but who never once permitted himself to borrow an idea from another. Wagners period. It is the music not alone of the future but of the present, and not alone of the present but of all time. It is universal and all embracing. It interprets all human emotion, all passion man emotion, all passion.

It is true that the singing of some Wagner parts involves a physical tax on the singer, but it is true only in a measure. All depends on the artist. To interpret the master's music demands training the most perfect and severe. It demands that the singer shall be as perfect I in his or her art as the limitations imposed by nature will admit of. That means that the artist must have absolute command of his or her voice. Given such conditions, there need be no fear of injuring the voice or of suffering more fatigue than should be expected after hours of hard physical and intellectual work, to say nothing of the emotional strain incidental to any artistic effort. At this moment, for example, I have just returned from singing the most trying part I know—that of Siegfried. And I certainly do not feel sufficient fatigue to interfere with my enjoyment of affairs outside the Metropolitan Opera House.

But this is a proposition which hardly needs demonstration. If the singing of Wagner produced injurious physical effects, artists would not rush to their doom quite so eagerly. And what operatic artist is there who is not anxious to sing in Wagner opera?

JEAN DE RESZKE.

EDOUARD DE RESZKE ON WAGNER'S

KINGSHIP.

N AMERICA more than in any other country, except Germany, is the kingship of Wagner established beyond question. For evidence of this let one observe the audiences that gather at every Wagnerian pre-sentation. It is amazing! And in honoring Wagner New York honors Itself, and places Itself on a superior musical plane to almost any other capital in the world.

In order to sing Wagner in German, my brother and

I devoted much time and labor to studying the language in which the great master wrote and thought-the language which he himself welded indissolubly with music the most marvellous. We knew that only by learning that language could we qualify ourselves to interpret the master's works. Even in France and Italy now they insist upon having Wagner's operas presented in the

The amount of study demanded by Wagner is prodigious. Jean and I, for example, devoted nearly a year and a half to the close and laborious study of "Slegfried" before we ventured to appear in that opera. And it was very much the same with "Tristan."

Of course, it is no holiday pastime to interpret Wagner. But the strain on the voice and the physique which it involves has been absurdly exaggerated. No great artistic achievement is possible without fatigue, but with the training and experience that are necessary to make a man or a woman an artist such fatigue is reduced to a minimum, and will produce no ill effects. EDOUARD DE RESZKE.

MANAGER GRAU ASSERTS THAT WAGNER IS PLAYED OFTENER THAN HIS RIVALS.

ONSIDERED from the box office standpoint alone, Wagner's operas leave nothing to be desired. The public of America has learned to look upon them as an advanced form of art, and not alone the size, but the intelligence, and the earnestly critical attitude of the audiences which great the productions of Wagner's works testify to this fact more eloquently than any words of mine could. Yes; Wagner is popular in New York-immensely so. The Wagner cult here is no fad. It has been pointed out in opposition to that theory that at the Metropolitan Opera House there are more operas of other composers presented than there are operas of Wagner's. But a moment's consideration will show that the preponderance is really in Wagner's favor. Wagner wrote only ten operas, I believe, and we are giving productions to four of them here this season. Verdi wrote from sixty to a hundred, and how many of his operas do you suppose will be presented during the senson? Not more than four. Meyerbeer was also very proline, but only two of his works will be given as against Wagner's four. Are not those facts significant of Wagner's popularity in New York? MAURICE GRAU.

"WITHOUT WAGNER NO OPERA," SAYS

ODERN opera could not exist without Wagner. His works are an absolute essential to the success of any season. Look at the audiences and be convinced. But these wonderful works must needs be magnificently presented. They demand it. The most consummate art must be brought to bear on their interpretation. Is wagner popular in ww York? W is idolized: LTER DAMROSCH.

DAMROSCH.

### MME. LITVINNE "NOT A BIT TIRED."

T is the ambition of every artiste to interpret Wagner's works, and this would not be the case if the effort were so great a strain as to be injurious. It is cer-tain that I do not feel a bit tired after my performance this afternoon, which was unusually trying, because it was so unexpected. It was not until this morning that the management informed me that Mme. Melba was too iil to appear as Bruenhille, and asked me to take her place. I had never rehearsed the part, although, of course, I was familiar with the music, and had gone through it in private with M. Jean de Reszke. Nevertheless I suffered vate with M. Jeon de Reszke. Nevertheless I suffered \* RICE'S from nothing bey 'd the nervousness natural at such a \* GREAT HIT. time. I am now dying the part of 'bruda, which I will sing when Le trin is presented, it has season.

FEI NE. Third Salvenia T. PARIS

AT WAR FOR NETHERSOLE, Manager Frohman Wants Her in "A Lady of Quality," but Mrs. Burnett Has

Her Own Star.

Wshington, Jan 2 .- There is a great to do over a sensational difference which has just sprung into existence between Mrs. Frances Hodgson Burnett and Charles Frohman, in regard to the staging of her dramatization of her latest novel, "A Lady of Quality." The little rift within the lute was sprung some time since and has day by day been widening to such an extent that matters have now come to an open difference between novelist and manager.

It all happened because of the fact that Mrs. Burnett's choice of a leading lady to play the part of Clorinda Wildairs has fallen upon Miss Eleanor Calhoun, who accompanied her from London some time since for the purpose of giving all neces-sary time to perfecting herself in the part. When this fact was first sprung upon Mr.

Frohman he was quiet, but as after events prove, this quiet did not indicate acquiscence. He was quiet because he was thinking just how to break the intelligence to Mrs. Burnett that he did not want Miss Calhoun to play that part, and because he was revolving in his mind the very impor-tant matter as to just who would in his opinion make the greatest hit as Ciorinda

Olga Nethersole is, in the opinion of Mr. Frohman, the actress who will be most acceptable to the public. With this idea in star. mind, Mr. Frohman and Mrs. Burnett have had numerous conferences of late that have been, to say the least, decidedly inling and spirited. Mr. Frohman insists Olga Nethersole. Mrs. Burnett, on the hand, is as armly convinced that her ion of Miss Calhoun is a happy incion, to which she means to cling in ace of remenstrance, opposition, envand everything that might, could, build be said by Mr. Frohman or the American public.

THIS MAN IS A FRAUD.

llects Money for Charity, Claiming to Be from the Journal.

A man who gives the name of Richardson nd who claims to be a reporter for the Journal, is going about the city collecting money and defrauding the public. Yesterday he went to a clergyman by the name of Davidson and attempted to collect \$5 to be

dson is described as forty-five rs of age, of medium height, hav is almost needless to say that he

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